DOCUMENT RESUME

ED 164 175 RC 010 982

AUTHOR	Crawford, Robert H.; Adhikarya, Ronny
TITLE	The Use of Traditional Media in Family Planning Programs in Rural Java. Cornell University, Current Papers in the Communication Arts #2.
PUB DATE	73
NOTE	21p.; Paper prepared for the Specialists' Training Program in Population/Family Planning at the East-West Communication Institute (Honolulu, Hawaii, June 26-September 8, 1972)
EDRS PRICE	MF-$0.83 HC-$1.67 Plus Postage.
DESCRIPTORS	Adoption (Ideas); Adult Education; Birth Rate; *Change Agents; Change Strategies; Cultural Factors; *Diffusion; *Family Planning; *Folk Drama; Information Dissemination; Population Growth; *Puppetry; Rural Education; *Rural Population; Theater Arts
IDENTIFIERS	*Indonesia (Java)

ABSTRACT

Java's present national family planning program is hampered not only by a serious lack of formal communication media, but also by cultural, social and economic barriers that impede the communication effort. To reach the predominantly rural population, family planning programs could utilize Java's traditional mass media: the folk operas, comedies, and puppet theaters which are in virtually every village on the island. Rural people are persuaded to adopt new ways more readily when the change agents are people they know and trust; both puppeteers and actors are known and respected by their audiences. Because they reflect local culture, the theater groups can effectively convey messages in the language, symbols, and styles familiar to the people. Puppetry offers further advantages. Difficulties many persons with low literacy have in perceiving symbols, graphs, and cartoons do not seem to arise when puppets are used. Puppetry is flexible; wording can be adapted to local themes and current conditions. The conservative rural people feel that sexual matters, especially sexual relationships, should not be discussed in public, and delicate subjects can be introduced more easily with puppets than with live actors. This form of family planning education will require careful groundwork and field experimentation; the system may involve using the professional troupes now practicing in rural areas, or a parallel system with specially trained troupes could be developed. (Author/DS)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED164175

RC 010982

Rec. 11-20-78

PAPERS in COMMUNICATION

THE USE OF TRADITIONAL MEDIA IN FAMILY PLANNING PROGRAMS IN RURAL JAVA

Robert H. Crawford
Ronny Adhikarya

#2

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Robert H. Crawford

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

DEPARTMENT of COMMUNICATION ARTS

Graduate Teaching and Research Center, 640 Stewart Avenue

New York State Colleges of Agriculture and Life Sciences, and Human Ecology, Statutory Colleges of the State University, Cornell University, Ithaca, New York

Foreword

People often associate important public information and persuasion efforts with the mass media because of their speed in reaching large numbers of people in a short period of time. Mass media usually implies newspapers, magazines, radio, television and the film (cinema).

In many developing nations, messages on such contemporary topics as agricultural techniques, modern health practices, and family planning are reaching rural people through traditional communication systems. The form varies from nation to nation, but the strategy is similar: adapt development information to forms that have been accepted in the rural villages for generations and generations.

In this paper, the authors describe a plan for using the traditional media in Java (Indonesia) for family planning communication.

Dr. Crawford spent ten years in publishing programs in Indonesia and the Philippines, and has done extensive research on Indonesian mass media. He has been on the Cornell faculty for six years.

Mr. Adhikarya, a native of Indonesia, was an active journalist and a family planning field worker before going abroad to study. Since receiving his Master of Professional Studies in Communication Arts degree at Cornell in 1972, he has joined the staff of the East-West Communication Institute in Honolulu, Hawaii, as a staff researcher in the inventory-analysis project.

This paper was prepared for the 1972 Specialists' Training Program in Population/Family Planning at the East-West Communication Institute, Honolulu, Hawaii, June 26-September 8, 1972.

R.D. Colle

THE USE OF TRADITIONAL MEDIA IN FAMILY PLANNING PROGRAMS IN RURAL JAVA

By Robert H. Crawford
and
Ronny Adhikarya
Cornell University

Introduction

It is clear that mass media are important factors in any nation's development effort -- as far as they go. But their impact is diminished in areas that have low media saturation. What is one to do, for example, if he has a major communication task among the people of Java? That island, about the same area as New York State, is home to 75 million persons, two-thirds of Indonesia's population. More than half of them are illiterate, and the per capita income is about $95 a year. There are approximately two radios for every 100 persons, and these tend to be concentrated in the urban areas and in the hands of the elite. Television is a factor only in two or three urban areas, leaving the vast majority of the population untouched.

One must build a strategy on the media that do reach the people, and see how they can be utilized for the intended message. These media are the traditional forms of theater, employing both live actors and puppets.

The message with which we are concerned here relates to the national family planning program. With a population density of

1,250 persons per square mile, Java is the most densely populated large area in the world. At the present rate of growth, Indonesia's present population of 120 million will have doubled by the year 2000. It is plain to the Indonesian government that meaningful national development is impossible without some brake on this expansion. In addition to the national implications, the success of family planning programs can contribute to the improvement of the health and quality of life of individual mothers and children.

This paper is a preliminary report on research in progress to develop a plan for utilization of the traditional Javanese media in the family planning program of Indonesia.

The Communication Problem

The present national family planning program began as a serious effort in 1967, and already it is one of the major such programs in the world. Unfortunately, much of the experience gained in other developing nations cannot be used in Indonesia because of the serious lack of formal media of communication. In addition, there are the usual cultural, social and economic barriers that impede the communication effort.

For the family planning program to have results that are demographically significant, the prevailing large-family norm must be converted to a small-family norm. The family planning program in Indonesia, as in most other countries with such programs, is

voluntary. This is a matter of motivation, and this in turn depends very much on communication and information. Therefore the methods to be used are persuasion and the use of incentives.

It is clear that the best way to persuade people, especially rural people, to adopt new techniques or ways of thinking is through persons whom they know and trust. [1] The problem is then to find out who could serve most effectively as motivators or change agents.

In Indonesia, as in most other developing countries, the task of implementing development programs is in the hands of government officials. Such people, even if they originated from rural backgrounds, usually have acquired "citified" ways and a "city-oriented" outlook, while the bulk of those to be reached are rural people. The Indonesian family planning program is no exception.

Lucian Pye, in a penetrating study of communication patterns and governmental patterns in non-Western societies, notes that:

> Most non-Western societies have two distinct levels of communication -- the urban or elite level, and the village or mass level.
>
> In the urban centers are the media of mass communication, based on Western technology, serving the most Westernized elements of the society and most closely related to the dominant or national sphere of politics. Outside these centers, the communication process is still largely dependent upon the traditional level of technology, and in its operation it mainly serves the

---

[1] See, e.g. , Everett M. Rogers, Modernization Among Peasants. New York: Holt, Rinehart and Winston, 1969. Also Joseph T. Klapper, The Effects of Mass Communication, Glencoe, Ill.: The Free Press, 1960.

needs of the less Westernized people, and a more or less formally structured political process.

> It is true that at the village level there is often a person who receives one of the urban newspapers and thus becomes an important source of information. However, the barrier of illiteracy is great and the frame of reference employed by newspapers in communicating to an urbanized audience is often one that is not meaningful to those in the village.
>
> Possibly more significant is the fact that the urban process of communication is generally not very responsive to what takes place in the various village systems. It is often the case that the media of mass communication are far more sensitive to the sphere of international communication.[2]

From many communication studies we know that, in order to convey a message with effect, one has to use the language, symbols, and styles familiar to the audience. A great waste of effort can be avoided by approaching the village people through their own cultural frames of reference. Understanding of the cultural environment is important. One reason it is so difficult to devise a system for communicating any message throughout Indonesia is that there are so many different sub-cultures. Thus it is essential to be "local" in using the communication media and take advantage of the local culture and symbol systems.

The Value of Traditional Media

One medium adapted to local idiosyncrasies which is a potentially important communication channel for family planning

---

[2]Lucian Pye, "Communication Patterns and the Problem of Representative Government in Non-Western Societies." Public Opinion Quarterly, 22 (1958).

information involves the traditional forms of theater found throughout the rural areas of Java. These include folk opera (ludruk), comedy (reog), the shadow puppet play (wajang kulit) and the marionette puppet play (wajang golek). In Indonesia in general, and in Java in particular, these theater forms are an integral part of the culture of that pluralistic society. This contrasts with the modern West, where theater is a cultural appendage -- a luxury cultivated by sophisticates.

In Java, drama has been employed from ancient to modern times for deliberate moral education to a much greater extent than has theater in contemporary Europe and America, where drama is primarily entertainment-oriented. In many areas of Java, theater is a more important mass medium than motion pictures, and Javanese think of drama as the most Javanese or local of the mass media while motion pictures are seen as distinctly foreign.[3]

Unlike radio, the thousands of theater troupes scattered throughout the villages of Java are almost entirely individually owned and operated. They are thus less under government control than is the government-run national radio network. We might therefore expect theater to be related to local social processes in more subtle, and perhaps more intimate and important ways than a medium that is seen as a government instrument.

---

[3]James Brandon, Theater in Southeast Asia. Cambridge: Harvard University Press, 1967.

For at least a thousand years, Java has maintained a vigorous and venerable dramatic tradition in the form of wajang kulit, the shadow puppet play that is regarded by Javanese as the most important vehicle of "Javanese religion," that syncretistic complex of mystical beliefs which most Javanese treasure more than pure Islam, to which they nominally adhere. Wajang kulit, one of the few "feudal" Javanese institutions venerated by hard-bitten Communists and puritanical Muslims alike, is popular in remote villages, city slums, palaces, and high government circles, and it evokes remarkable emotional reactions from the usually restrained Javanese.[4]

Kinds of Traditional Media

In cultural terms, the rural population of Java can be roughly divided into three divisions. The Sundanese live in the western end of Java, speak Sundanese, and practice a rather conservative version of Islam. The Central Javanese speak refined Javanese and tend to think of themselves as primary heirs of ancient Javanese civilization. The East Javanese speak a cruder version of the language. The people of both Central and Eastern Java practice a version of Islam that is very heavily colored by mysticism and animism.

The forms of theater most popular in Java include 1) wajang golek, a sort of marionette puppet play, and 2) reog, a comedy

---

[4]James Peacock, Rites of Modernization, Chicago: University of Chicago Press, 1968.

played by four live clowns, both mostly popular in the Sundanese area, 3) ludruk, a sort of folk opera favored in East Java, and 4) wajang kulit, a shadow-puppet play that is popular in both Central and East Java. If these are to be used for modernization purposes, it is necessary to consider the degree of flexibility of the story structure, as well as the cultural values associated with each.

The wajang kulit is performed with flat leather puppets behind an illuminated screen. It is not simply popular entertainment, for it carries deeper moral and religio-mystical meaning. The performance always stresses the distinction between right and wrong behavior, between good and evil characters, between sacred and profane living. It always visualizes the struggle between these contradictions, in which the good side always triumphs in the end. In addition, the wajang morality teaches the art of gaining self-knowledge, peace of mind, and a positive mental attitude -- all characteristics desirable for the achievement of perfection in life. Every performance strives to convince members of the audience of the importance of improving their mental condition and moral virtue, and to develop their strong will to promote peace, progress and prosperity for all.

The religio-mystical aspects of the wajang kulit are apparent throughout the entire performance, beginning with the preliminaries to the actual play. An offering, the sadjen, is given and it must

be done at the very front of the room near the dalang (puppeteer). This offering is intended to drive away evil spirits and welcome the aid of good spirits so that the performance may have its desired effect. The mantram, a mystical-sacred phrase , is pronounced by the dalang before and sometimes during the play.

The shadow play derives originally from the ancient Javanese ceremony of worshipping the souls of ancestors, which are thought to be brought to life through the casting of shadows on the screen and moved by the flickering light of the blentjong, the mystical lamp used for the performance. The current practice is highly stylized, but the custom originated with the belief that departed ancestors were the vanguard of contemporary society and continue to play the active role in harmonizing the prosperity and security of the people. Although the wajang kulit is highly structured, there are some scenes which allow flexibility for contemporary issues. One such point is the Dagelan/Garagara, a comedy scene in which some clown-puppets perform.

The wajang golek is the most important theater form in West Java. The Sundanese there speak of it as being an extension of wajang kulit, the latter being simply changed in its outer form. Over the centuries, wajang golek has come to play much of the same role in Sundanese society as the wajang kulit has in Javanese life. It was performed on religious and ceremonial occasions at court and in the smallest villages. The dalang (puppeteer),

because he knew the ancient epic stories and because he was considered to have magic power, occupied a respected place in society. [5]

In otherwise strongly Islamic West Java, wajang golek has played a vital role in perpetuating Brahmanic and animistic beliefs. It is Hindu in origin, and its history predates by many centuries the arrival of Islam. Currently, however, the more deeply religious and philosophic plays are performed less frequently. Audiences ask for, and get, plays of simple entertainment. Today the play is quite flexible in its structure, and is open for certain contemporary issues.

The reog is a comedy play, usually in the form of satire. It is very flexible and entertaining, and is open to any modern issue.

The ludruk is one of the most popular performances in East Java. It is an improvised spoken drama, based on cntemporary subjects only. Songs and dances are never part of a play, but are often performed as between-scenes entertainment. An all-male cast performs male and female roles in realistic style. The actors speak whatever language is appropriate to the character portrayed. Modern situation comedies and melodrama are popular. Costumes and makeup are the same as for ordinary street wear. The ludruk performance only lasts three or four hours, unlike wajang kulit or wajang golek which usually last about eight hours.

---

[5] Mangunagara VII of Surakarta, On the Wayang Kulit (Purwa) and its Symbolic and Mystical Elements, translated by Claire Holt. Ithaca: Southeast Asia Program, Cornell University, Data Paper No. 27, 1957.

The Advantages of Puppetry

It has been widely observed that people are more willing to accept a new idea if it comes from a trusted source.[6] Therefore, where puppetry has a strong cultural tradition, such as in Java, it can be particularly effective. Also, the difficulties that many persons with low literacy experience in perceiving and interpreting symbols, graphs, or cartoons, do not seem to arise with puppetry. Finally, puppetry is flexible and adaptable, and hence uniquely suited to the special problems of family planning communication.

The puppeteer, actors and other characters are already known to the audiences, since almost every village has its own troupe. In wajang kulit and wajang golek, the puppeteer tends to be an opinion leader. He is likely to be greatly respected among the people, who often regard him as a religious leader and consider him to have magic power(due to the spiritual content and origins of the play). From the point of view of development communication, such a person is very important. He may be sought out not only for information and advice, but also for "legitimization."

As for the puppets themselves, there is another advantage. Puppets have no self-ego. For this reason it is sometimes possible to tackle more delicate subjects with puppets than would be possible with live actors. Puppets also seem to be able to say things to an audience, and get away with it, that people cannot.

---

[6]See, e.g., Elihu Katz and Paul F. Lazarsfeld, Personal Influence, Glencoe, Illinois: The Free Press, 1955.

When a human being talks, he is often questioned as to who he is, why he is there, why he knows so much more than anyone else, who has hired him to speak, etc. The puppet, especially in the familiar traditional setting, is often immune to this sort of questioning.

Puppetry is also adaptable. One of the great things about puppetry is its flexibility. Unlike a motion picture, a poster, or a written document, details of wording or situation can be changed again and again to suit current local conditions, even at the very last moment. Most puppet plays are not final finished products, but skeletons. They become effective instruments, either for entertainment or for information and instruction, only when they have been adapted to suit the locale where they are being presented.

It is said that it was the habit of the old travelling puppet shows in Germany to send a man on a day ahead to learn what he could about the people in the little towns of the Black Forest where they were to play. By the time the show arrived, it was topical and very personal. The puppeteers knew the names of the blacksmith and the baker. They knew the foibles of the mayor and his wife. All of this was woven into an entertaining puppet show.

Previous Efforts

The Indonesian Ministry of Information experimented with traditional theater during the years of the revolution (1945-1949), when the struggling nationalist government sought ways to rally the people's support. Conventional mass media -- radio, motion pictures and the press -- were in the hands of the Dutch. Nothing was more

natural than to turn to the shadow play, the traditional mode of cultural expression of the Javanese, as a means of telling the people about government policies. Thus wajang suluh ("suluh" means torch or information) was born. Puppets were flat leather cutouts, as in wajang kulit, but they represented contemporary figures -- Sukarno, Nehru, soldiers, Dutchmen, peasants, etc. -- and they were cut and painted in realistic fashion.

The puppets told stories of "national leaders and guerilla soldiers" in their struggle to obtain independence for the country. Wajang suluh was ideally suited to its purpose. The Dutch controlled the cities, but it was easy for the student-guerillas to carry a dozen leather puppets, a small screen, and a lamp along back-country trails. In the villages along their route of march the soldiers performed rousing stories of the fight against the Dutch. Plays were short, for the guerillas often had little time: they were simple, so that unsophisticated peasants could understand them.

The Dutch thought wajang suluh effective enough to take the trouble to search for, confiscate, and destroy several hundred wajang suluh puppets. When the revolution ended in 1949, the main reason for wajang suluh's existence ended as well.

During the early 1960's, wajang pantja-sila ("five principles" wajang) was created in an attempt to modernize traditional wajang kulit content, while maintaining its outward artistic form. The five heroes of the classical "Mahabharata" story became symbols for Pantja Sila, the five principles of the Indonesian state

as proclaimed by former president Sukarno. Yudistira became "Belief in God," Ardjuna was "Nationalism," Bima "Humanity," and the twins Nakula and Sadewa were "Democracy" and "Social Justice."

According to Javanese mystic thought, there are 144 human passions and characteristics.[7] Puppet figures visually represent all of these traits in traditional wajang kulit. It was not difficult, therefore, to select appropriate puppet figures to symbolize all modern concepts of wajang pantja sila. Just as the puppets of the five Pandawa brothers symbolized the five principles of the state, other traditionally "good" puppet figures symbolized Freedom, Health Services, Education, Agriculture, etc., while traditional demon puppet figures symbolized evil, such as Plant Disease, Devaluation, Inflation, Loss of Moral Standards, as well as competing ideologies of Feudalism, Marxism, Individualism, etc.

Wajang pantja sila was created by the Ministry of Information for its own performers, but it was hoped that audiences would take to the new form and that professional puppeteers would begin to perform it. This did not happen. Like wajang suluh and the dozen wajang forms created by Javanese princes in past centuries to glorify themselves, wajang pantja sila never caught on with the public. Perhaps its elaborate symbolism was too complex for the villagers to understand, or perhaps professional puppeteers avoided it because it was so closely identified with government sponsorship.

---

[7]H. Ulbright, Wayang Purwa: Shadows of the Past. Singapore: Oxford Univ. Press, 1970.

The only political party which tried to use wajang for partisan propaganda was the Indonesian Communist Party. The following advertisement for a wajang performance appeared in a Jogjakarta newspaper on June 6, 1964:

Kresna the Ambassador

> Peace or war? The answer is dependent on the outcome of the summit meeting between the heads of state of the Pandawas and the Imperialistic Kurawas. . . . .
>
> . . . This play illustrates the attempt to restore the Kingdom of Astina to its rightful rulers -- through peace, diplomacy, and consultation -- but this is harshly challenged by the Imperialist Kurawas.

Kresna the Ambassador is a standard play in the wajang repertory. It relates how Kresna attempts to persuade the Kurawas to return the Kingdom of Astina to its rightful owners, the Pandawas. He fails and the great war, the "Baratajuda", commences.

Except for the modern word "Imperialist" there is nothing in the ad to suggest that the play has any special meaning. But a look at some Indonesian news items of the day shows the performance in a different light. At that time the leaders of Indonesia, Malaysia, and the Philippines were involved in a summit meeting concerning the legitimacy of the Malaysian Federation, relations among the three nations, and territorial questions. The Malaysian prime minister was threatening to defer negotiations unless certain conditions were met. Two weeks before, President Sukarno had given a speech in which he re-emphasized Indonesia's stand that a solution to the Malaysian issue through consultation was preferable, but now was the time to crush foreign imperialists.

Thus we can see the play as the Indonesian audience saw it. The play was brilliantly selected as an allegory to Indonesia's confrontation policy toward Malaysia. Astina represented the territory of Malaysia, which was in dispute. The Malaysian government (and by extension, Great Britain) was symbolized by the "Imperialist" Kurawas. Kresna's talks with the Kurawas were Sukarno's talks with Tunku Abdul Rahman at the summit meeting. In this, as in other spin-off wajang forms, performance techniques and the basic dramatic structure of wajang plays were taken over almost intact.

The Family Planning Communication Task

One of the most important elements of the communication task is to legitimize the subject of family planning for public mention and discussion. In Indonesia, as in other traditional societies, rural people tend to be conservative in their customs and ways of thinking. In general, anything related to sex -- and especially sexual relationships -- should not be discussed or otherwise recognized in public. About ninety percent of Indonesia's people are Moslem, and many of them regard sexual matters as taboo except within the carefully prescribed marriage relationship. One of the strongest arguments against fertility regulation is the fear that it may promote illicit sexual relationships or even prostitution, since readily available contraceptives can be used for both legal and illegal purposes. Many feel that they are being asked to seek economic improvement at the expense of morality and spiritual strength. Another element of the task is to reduce the

number of children considered "ideal". Until less than two generations ago a high level of fertility was necessary for survival in the face of high death rates. This imperative to procreation dies slowly in any culture. There is an Indonesian saying "More children, more luck." A large family is the subject for admiration. In general, sons are preferred to daughters. All of these factors tend to work against efforts to limit family size. In overcoming them, recognition must be gained for both personal and societal advantages of family planning.

Once these steps have been taken, the message should be augmented to let the audience know where services are available, and to dispel negative rumors.

Use of Theater for Family Planning Messages

The most effective procedure can best be determined by extensive field operations. There appear to be two general approaches, both of which should be tried. It may be possible to work within the existing system and with the professional troupes now practicing in the rural areas, and it may be desirable to develop a parallel system with specially trained and supported troupes.

In attempting to use the existing system, it would be necessary to persuade the dalangs to enlist in the cause, to extol the virtues of those who have two or three well cared for children, and include jokes at the expense of those who have too many children. Without attacking anyone, those who have small and well-educated families can be portrayed as madju (progressive).

In the cases of ludruk and reog, whole skits and sequences can be developed in appropriate style and format to make the same emphasis. The advantages of working with the existing system include the use of recognized local opinion leaders, and the basic economy of using a resource already at hand. Disadvantages include the problem of inability to ensure communication fidelity, and the difficulty of mobilizing the highly independent dalangs for any purpose.

A parallel system could be developed, much along the lines of the former wajang suluh or wajang pantja sila. Probably it would be better to be more subtle than these predecessors, weaving family planning ideas into the traditional format and stories at appropriate points. The advantages of this approach include the ability to ensure message fidelity and the time and place of showing. Disadvantages revolve around the cost and the need to face the competition of the very popular traditional versions.

In Summary

The task of motivating the Javanese population to adopt family planning and a smaller family norm is aggravated by the scarcity of mass media. To reach the people most effectively, their own traditional media must be used. These are various forms of theater, usually using puppets and involving classical themes.

Wajang golek and wajang kulit are forms of puppetry with ancient themes that are the most widely popular in Java. In both cases, careful analysis of the nature and history of the story line and the traditional context in which the show is performed

reveals ways in which both population education and family planning messages can be inserted. An analysis of these forms indicates points at which the old stories are open to modern messages, but the task depends on winning the active cooperation of the performers or puppeteers and reliance on their adaptations.

Puppetry has several advantages over other media. Wording can be adapted by a clever puppeteer to local themes and current conditions. In the context of entertainment, the puppet is not subjected to the same sort of skeptical questioning often experienced by extension agents. These advantages led the Indonesian Ministry of Information to experiment with wajang during the revolution and in the early post-independence years. The Indonesian Communist Party also attempted to use it for political propaganda during the early 1960's. To use this form for family planning education will require careful groundwork and field experimentation, avoiding some of the pitfalls experienced in the earlier efforts by a more subtle weaving of the ideas into the traditional format.

CURRENT PAPERS IN THE COMMUNICATION ARTS SERIES:

#1. CSCS: An Experimental System for Communicating with Hard-to-Reach People (Royal D. Colle). 1973

#2. The Use of Traditional Media in Family Planning Programs in Rural Java (Robert H. Crawford and Ronny Adhikarya). 1973 (out of print)

#3. A General Systems Rationale and Strategy for Programs of Human Development (Mary Jo Barwind, Jack A. Barwind, and Keith A. Miller). 1973

#4. Telecommunications in Asia Development Programs (Royal D. Colle). 1973 (out of print)

#5. The New Rural Society (Dr. Peter C. Goldmark). 1973

#6. Creating Agricultural Communication Centers for Training, Research, and Information Services (William B. Ward). 1974

#7. Communication Strategies for Rural Development (Robert H. Crawford). 1974

#8. The Frontiers of Communication (Royal D. Colle). 1974

#9. Educational Technology in the Third World: A General Systems Perspective (Jack A. Barwind and Njoku E. Awa). 1974

#10. Communicating with the Rural Poor (Njoku Awa). 1976

#11. Communication Systems and the New Rural Development Strategies with a Case Study in Indonesia (Royal D. Colle). 1976

#12. Communicating with Villagers (Royal D. Colle). 1976

Single copies free. Write to: The Communication Arts Graduate Teaching and Research Center, Cornell University, 640 Stewart Avenue, Ithaca, N.Y. 14853.